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ABSTRACT

Focusing on pedagogical issues in creative writing, this annotated bibliography reviews 149 books, articles, and dissertations in the fields of creative writing and composition, and, selectively, feminist and literary theory. Anthologies of original writing and reference books are not included. (MM)

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Wendy Bishop
Summer 1989
(with annotations by Steve Bailey
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TEACHING CREATIVE WRITING:
A Selective, Annotated Bibliography

To focus on pedagogical issues in creative writing, anthologies of original writing and reference books have not been included. This bibliography does review books, articles, and dissertations in the fields of creative writing and composition, and, occasionally, feminist and literary theory.

Adams, James L. The Care and Feeding of Ideas: A Guide to Encouraging Creativity. Reading, MA: Addison-Wesley, 1986.

In this book on change and creativity and their elusiveness, Adams claims that ideas can be cultivated, for a wide variety of purposes, including financial gain. Part One of the book discusses "Thinking," in depth, and includes exercises on, for example, thinking in three different styles. Part Two, called "Doing," also involves comprehensive discussion, and includes a variety of exercises. The thrust of the book is expository, and the exercises serve more to illustrate points than to carry the text, but the exercises look useful. [Academic; Craft Mixed Genre; Non-Specialized] (JR)

Alexander, James D. "Creative Writing Across the Curriculum." Paper presented at the Midwest Regional Conference on English in the Two Year College. Milwaukee, WI, Feb. 16-18, 1984. Eric Document Reproduction Service No. ED241946. [Academic; Essays on Writing; College]

Alexander argues for the inclusion of more creative writing activities in composition and literature courses and suggests research assignments, activities for literature courses, etc. [Academic; Essays on Writing; College]

Amabile, Teresa. "Motivation and Creativity: Effects of Motivational Orientation on Creative Writers." Paper presented at the Annual Convention of American Psychological Association. Anaheim, CA, Aug. 26-30, 1983. Eric Document Reproduction Service No. ED240445.

Amabile studied intrinsic versus extrinsic motivation in relation to creative writing by having subjects complete questionnaires after drafting poems. Unsurprisingly, her study concludes that poems written under extrinsic test conditions were less creative than those poems written under intrinsic conditions. [Academic; Research on Writing/Literature; College]

Armstrong, Cheryl. "Tracking the Muse: The Writing Processes of Poets." 1985. Eric Document Reproduction Services No. ED276003.

Armstrong's case studies of the writing processes of a novice and an experienced poet suggests that our view of poets' revision process is incomplete. Poets not only revised for themselves and for readers but also for purely aesthetic reasons. [Academic; Research on Writing/Literature; College and Older]

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Armstrong, Cheryl. "A Process Perspective on Poetic Discourse." Paper presented at the Annual Meeting of the Conference on College Composition and Communication. New York, NY, March 29-31, 1984. Eric Document Reproduction Service No. ED243108.

During six interviews, a novice poet revealed his revision process as significantly different from that of professional poets. The novice poet altered little in his draft, had few audience influences besides himself and an occasional friend, and felt his poem was complete when he had satisfied himself. He also felt that a poem should look and sound like a poem but was unfamiliar with other poet's work or working methods. This poet also wrote only when "moved" to write. Armstrong suggests that developing poets must write not only for themselves but for others. [Academic; Research on Writing/Literature; College]

Bartel, Roland. Metaphors and Symbols: Forays into Language. Urbana IL: National Council of Teachers of English, 1983.

Concentrates exclusively on the metaphor, including discussions of origins, riddles, proverbs, and slang. Both poetry and prose are taken into consideration. Bartel also discusses "worn out metaphors," cliches. Pedagogical use is limited as the sparse teaching exercises don't venture far beyond discussion. [Academic; Craft Mixed Genre; College] (TM)

Baumbach, Jonathan. Writers as Teachers/Teachers as Writers. New York: Holt, 1970.

Essays by different writers about writing. Topics vary but include advice to creative writing teachers, personal essays about how the writer writes, and essays about experiences teaching in the high schools and colleges, and philosophies. Some of the essays include specific craft and invention exercises. Several of the writers deal with the question of whether creative writing can be taught and how/whether creativity is stifled by the nature of the American educational system. [Academic; Essays on Writing; Non-specialized] (TM)

Bell, Marvin. Old Snow Just Melting. Ann Arbor: Michigan UP, 1983.

This collection assembles Bell's thoughts on poetry, his own poetic process and his thoughts on teaching poetry. The most useful essays in the book for teachers are "Noun/Object/Image," which discusses the importance and weight of each of these in a poem and "The University is Something Else You Do," which explores Bell's teaching strategies in workshops and his views on students and his expectations from them and theirs of him. [Academic; Writers on Writing; College; Older Writers.] (PP)

Berenson, Sheila K. "Judy Blumes and Ray Bradburys Galore: Novelists in the Making." English Journal, 77 (1988): 177-86.

The author's high school class wrote a novel in a collaborative effort. Berenson provides guidelines for instructors who want to attempt the exercise which is designed to improve both composition and creative writing skills. [Academic; Craft Fiction; Secondary and up] (SB)

Bernstein, Bonnie. Writing Crafts Workshop. Belmont, CA: Pitman Learning, 1983.

A collection of thirty-four art projects that either incorporate or encourage young people's creative writing. The book includes directions for making a Victorian lap desk, quill pen, berry ink, marbled paper, a writer's portfolio, a folded book, stitched book, hornbook, linoleum block prints, a rolling pin press, paper stencils, a cipher slide, poetry grilles, ghostwriter's ink, rebus, among many others items. Another section presents homemade games that involve writing. Scattered throughout the book are "Writer's Gallery" pages, which feature facts about writers and writing in various historic and cultural periods. There is also a list of places that publish young people's writing, and a collection of decorative alphabets and "clip-art." [Non-Academic; How-to General; Elementary and Secondary] (CK)

Betts, Doris. "Undergraduate Creative Writing Courses. ADE Bulletin, 79 (1984): 34-36.

Argues against the idea that creative writing is taught to find "great writers" and advocates teaching as a way to form excellent readers. Betts suggests teaching grammar and mechanics and then discusses undergraduate teaching according to two models. In the first, large scale teaching avoids line by line criticism and requires that students write a lot before looking at particular craft issues. In the second, instruction moves from parts to whole, i.e. scene to story. Teaching success she feels depends not on method, though, but on teacher/student seriousness of undertaking. [Academic; Essays on Writing; College]

Birney, Earl. The Creative Writer. Toronto: Canadian Broadcasting Corporation, 1966.

One writer's meditations on creativity, writing poetry and fiction, and craft. Not particularly stimulating and relatively out of date. [Academic; Writers on Writing; College]

Bishop, Wendy. "Teaching Undergraduate Creative Writing: Myths, Mentors, and Metaphors." Journal of Teaching Writing, 7 (1988): 83-102.

This article examines three myths about creative writing: 1) that it can't be taught, 2) that creative writing students have attitudes about reading and writing that are radically different than those of composition students, and 3) that a collaborative workshop situation is used successfully in the creative writing class. Bishop suggests that the mentor model of teaching writing is elitist, often sexist, and falsely collaborative, and that the division in American universities between literature and composition, fiction and poetry, creative and "non-creative" writing, is artificial and detrimental. The article encourages creative writing instructors to push for more departmental cooperation and more attention to relevant research and theory in the fields of criticism, composition, rhetoric, reading, linguistics, and psychology. Bishop also advocates seeking out or developing textbooks that include writers on writing and more material by women writers. [Academic; Essays on Writing; College] (CK)

Bizzaro, Patrick. "Interaction and Assessment: Some Uses of Primary Trait Scoring in Evaluating Student Writing." Forthcoming in The Writing Teacher as Researcher (working title). Eds. Donald Daiker and Max Morenberg. Portsmouth, NH: Boynton/Cook, 1989.

Bizzaro discusses the lack of criteria or discussions available to creative instructors for evaluating student writing and suggests utilizing text-specific primary trait scoring. During conferences, student and teacher prioritize revising concerns and negotiate an informal revision contract. In evaluating the next draft, the teacher will consider growth in agreed upon areas, respecting the writer and the poem in progress. Includes a sample student poem and overview the process. [Academic; Essays on Writing; Secondary or College]

Bizzaro, Patrick. "Teacher as Writer and Researcher: The Poetry Dilemma." Language Arts (October 1983): 851-859.

Bizarro reviewed articles on teaching poetry and found few were available. He reviews the "models approach, activities approach, and models and activities approach," noting benefits and drawbacks of each and then advocates that teachers as writers should substantiate theory. Bizarro looks at several drafts of one of his own poem to illustrate and concludes that rather than following an "approach" he teaches writing "consistent with the way I compose." He advocates a teacher-as-writer-as-self-researcher stance for those interested in improving their own teaching. [Academic; Writers on Writing; Secondary and College]

Bogan, Don. "Beyond the Workshop: Some Alternatives for the Undergraduate Creative Writing Course. Paper presented at the Annual Convention of the Modern Language Association. New York, Dec. 27-30, 1981. ED 233 342. [also available as "Beyond the Workshop: Suggestions for a Process-Oriented Creative Writing Course." Journal of Advanced Composition 5 (1984): 149-162.]

Suggests, in detail, an alternative workshop format with emphasis on reading like a writer and giving attention to process over product for undergraduate writers using imitation, guided assignments and exploring writers' potential through generation, arrangements, and revision. Bogan cites many writers on writing and his appendix includes useful examples of exercises. A well supported argument for an alternative yet cohesive instructional model. [Academic; Essays on Writing; College]

Boice, Robert. "Psychotherapies for Writing Blocks." When a Writer Can't Write: Studies in Writer's Block and Other Composing Process Problems. Ed. Mike Rose. New York: Guilford, 1985.

Reviews past and present conceptualizations of writer's block from Freud to Schuman. Discusses the many theories concerning the psychotherapeutic treatment of writer's block and the partial paralysis of the writing arm known as writer's cramp. Reviews the successes and failures of such treatments as automatic writing, biofeedback, transactional and gestalt therapies, contingency management techniques and cognative-behavior modification. Concludes that behavioral techniques are more effective treatments because their results tend to be long-term rather than sporadic. [Academic; Research on Writing; College and Older Writers] (TW)

Brande, Dorothea. Becoming a Writer. Boston: Houghton Mifflin, 1981.

This is a useful book for teachers of creative writing to at least skim through. Brande emphasizes that technical instruction should take place at an advanced, not an early, stage in the writing process. This is reminiscent of current, composition process theory. However, this book, written in 1934 and now reprinted, was written well before writing process concepts appeared. The book makes the reader aware of an array of possible problems a student may encounter with beginning writing and offers solutions and exercises for overcoming the obstacles. Though Brande condemns the writing courses in general (perhaps an attitude of 1934), novelist John Gardner points out in his introduction that Brande's book "brilliantly lays the foundation" for a good, present day creative writing course, where getting people writing, and writing consistently, is the main focus of concern. Genius, feels Brande, can be taught. [Academic; Writers on Writing; Non-specialized] (JR)

Brooks, Cora Vail. The Sky Blew Blue. Norwich, VT: New Victoria Publishers, 1987.

Brooks presents a clear, simple set of invention suggestions for poem making with preschool or elementary children. Although it contains the expected variations on thing or dream poems, Brooks also gets her young writers moving (poem after spinning, after drinking water, name chanting, etc.). [Non-Academic; How-to Poetry; Preschool and/or Elementary]

Brooks, Gwendolyn, Keorapetal Kgositsile, Haki R. Madhubuti, and Dudley Randall. A Capsule Course in Black Poetry Writing. Detroit: Broadside P, 1975.

Articles by four published writers which search for the essence of black writers' craft. Brooks essay offers a manifesto/definition of black poetry writing and eight writing hints which review traditional concerns of diction and style; Kgositsile offers a looser "how I write" essay; Madhubuti defines terms like "originality" and discusses writing aims from a black perspective and then reviews why poems go awry (triteness, too many words, etc.); Randall offers personal opinions about black poetry today (1975); the volume contains poem drafts by the writers. [Academic; Craft Poetry; College; Black Writers; Essays on Writing]

Brostowin, P. R. "Poetry by Seduction." English Journal 69.6 (1980): 59-61.

Brostowin describes a collaborative poem writing activity designed to encourage beginning writers to create and share their poems. [Academic; Craft Poetry; Precollege and College]

Brown, Clarence. Writing Short Stories, Plays and Poems. New York: American, 1978.

An introduction to creative writing geared towards beginners and high school age students. The first few chapters concentrate on getting a student used to writing creatively with suggestions on how to keep a journal and think about the writing process. Chapters advance to more craft instruction such as words, sentences, and plot development. Includes writing exercises and explains specific terminology such as onomatopoeia and alliteration. [Academic; Craft Mixed Genre; Pre College] (TM)

Bunge, Nancy. Finding the Words: Conversations with Writers Who Teach. Athens, OH: Ohio UP, 1985.

Bunge interviewed sixteen writers and discussed their attitudes about teaching writing to find that the writers appeared less interested in teaching techniques than in enabling student writers to accept themselves and to explore. Interesting contrasts developed, from Kelly Cherry who believes all students have talent and genius potential to Diane Wakowski who claims teachers must teach students how to learn to hate their writing (to eventually produce better writing) to Ginsberg who poses an extension of the mentor model of teaching to include love relationships between student and teacher to William Stafford who struggled to find ways to be a peer to students to several others who believe writers are harmed by being teachers. These illuminating short interviews stray from but ultimately center on pedagogical issues. [Academic; Writers on Writing; College]

Burack, Sylvia K. ed. The Writer's Handbook. Boston: The Writer, Inc., 1986.

This 787 page guidebook contains a staggering amount of material designed to help authors write marketable work. It is organized into four separate sections, the first three of which are filled with essays on the craft and business of writing by such best-selling authors as Isaac Asimov, John D. MacDonald, Sidney Sheldon, Stephen King and Ken Follet. The first section deals with background for writers; the second contains essays on the writing of specialized fiction, nonfiction, poetry, drama and juvenile works; and the third section provides valuable information on how to deal with editors, agents, and the business of writing in genera. The fourth section of the work is composed of a list of potential markets. [Non-academic; How-To General; College and Older Writers] (TW)

Burroway, Janet. Writing Fiction. 2nd Ed. Boston: Little Brown, 1987.

This text reviews all traditional aspects of craft and illustrates points using a variety of stories. The ten chapters include discussions of story and plot, revision, use of detail, point of view, metaphor and simile, and theme. The second edition includes a chapter on writing process and the appendices include editing symbols and books for further reading. Burroway uses her personal experiences as a novelist to inform her discussions. [Academic; Craft Fiction; Advanced Secondary and College]

Carter, John Marshall. "Transforming the Self Through Poetry: A Six Weeks Project." Illinois Schools Journal 64.1-4 (1984): 56-64.

Carter argues that a poetry project in which students immerse themselves in poetry—reading it, writing their own books that anthologize their favorite poems by others and their own original work, developing craft vocabulary, and so on—transforms both students and teachers. He lists numerous responses by student writers to support his claim: "I don't think it really changed my life but it did make me understand my life" to "The study of poetry changed my whole life. It made me feel like a real person for the first time." [Academic; Craft Poetry; Primary and Secondary]

Chestek, Virginia L. "Teaching Creative Writing: An Emphasis on Preparation." Freshman English News, 15 (1986): 16-19.

Argues that instructors of creative writing can better prepare for teaching such classes by borrowing from pedagogical developments in composition studies. Four elements can help teachers to prepare students to write—recognizing the use of emotion in writing and defining audience (i.e. student investment in writing equals better writing); teaching students to control such emotions by focussing on a question that personally relevant writing raises; utilizing research; and working with analogy. Suggested activities include guided freewriting, question heuristics to focus on conflict, fining personal symbolic analogies, and so on. A provocative article based on the premise that all students can be taught "to structure their own interesting perceptions of contemporary life into poetry or fiction that is worth reading." [Academic; Essays on Writing; College]

Collum, Jack. "Evaluating the Poetry Children Write." Teachers and Writers Magazine 17.2 (Nov/Dec 1985): 1-9.

A rather general article that describes how Collum would discuss a student's poem and then offers statements about evaluation, personal anecdote, and so on, without really offering a clear-cut set of alternatives for teachers. [Academic; Craft Poetry; Elementary]

Cooke, John and Jeanie Thompson. "Three Poets on the Teaching of Poetry." College English 42.2 (1980): 133-41.

Writers Tess Gallagher, Sandra McPherson, and Galway Kinnell, share their ideas on teaching poetry—methods and activities—during interviews. [Academic; Writers on Writing; College]

Cornish, Roger N. "Five Finger Exercises for the Novice Playwright." Paper presented at the Annual Meeting of the American Theatre Association. Minneapolis, MN, Aug. 7-10, 1983. Eric Document Reproduction Service No. ED235538.

Cornish feels the craft of playwriting can be taught and is aided by inclass writing assignments which include "finger exercises" such as writing down uses for a common object in a brainstorming session, incorporating "given" dialogue into an episode, etc. Invention helps students move from teacher lecture to skill development. [Academic; Craft Drama; College]

Cotton, Helen D. S. "The Teaching of Creative Writing in Selected Colleges and Universities, 1970-1980: Issues Activities, Trends. Diss. George Peabody College for Teachers of Vanderbilt University, 1984. DA8503639.

Cotton found that teachers in surveyed programs were usually writers who saw themselves as specialists, used varied methods of instruction, used no or few textbooks, relied on workshops, journals, portfolios, and aimed to nurture imagination and strengthen writing more than to help students publish.

Cowie, Helene, ed. The Development of Children's Imaginative Writing. New York: St. Martin's, 1984.

This collection of essays on children's writing groups collects material under four topics: Fantasy and Imagination, Development of Awareness, Writing Process, Writer's Audience. It includes essays by Kroll, Anson, Graves, Murray and others, that review research in many of these areas; articles examine sex-role stereotyping, development in children's journals, analysis of story narratives, and on. The collection is particularly useful for pre-college teachers desiring a research and theory based look at the development of children as writers. [Academic; Research on Writing; Elementary and Secondary]

Dillard, Annie. Living by Fiction. New York: Harper, 1982.

In her characteristic thoughtful lively prose, Annie Dillard celebrates the necessity of art and, specifically, fiction. She discusses modernism, the use of narrative collage, the nature of modern characters, changes in point-of-view, the "state of the art," aspects of the marketplace, modernist prose styles, and and fiction's ability to help to make meaning in the world. Through inspiring comments about writing from a writer's point-of-view, Dillard demonstrates why fiction matters and, indirectly, how to write it. [Academic; Writers on Writing; Advanced Secondary, College, Older Writers] (CK)

Duke, Charles R., and Sally A. Jacobsen. Reading and Writing Poetry: Successful Approaches for the Student and Teacher. Phoenix: Oryx Press, 1983.

Divided into three sections, perspectives, applications, and resources, this anthology offers students and teachers the thoughts of publishing writers and teachers of writers. These essays were gathered to broaden classroom creative writing experiences available to students and range from X.J. Kennedy's discussion of "The Usefulness of Poetry" to Diane Wakoski's "Color Is a Poet's Tool" to Donald Murray's "Listening to Writing." The applications section focuses on language and composing and the resources section includes information on ethnic and multimedia poetry. The volume is eclectic yet thought-provoking. [Academic; Craft Mixed Genre; Non-specialized

Elbow, Peter and Pat Belanoff. Sharing and Responding. New York: Random, 1989.

This seventy page booklet offers innovative and alternative response methods for composition or creative writing workshops and includes suggestions for helping students to share work, perform descriptive response (sayback, center of gravity, metaphorical description, etc.), analytic response (believing and doubting, skeleton feedback), reader-based response, and criterion-based response. An excellent and concise overview of response options for writers and teachers. [Academic; Craft Mixed Genre; Secondary and College]

Engle, Paul. On Creative Writing. New York: Dutton, 1972.

Former director of the Iowa Writing Workshop, Engle offers a romantic introduction ["Writing is like making love—it is astonishing how far pure instinct (if it is really pure) will carry you."] to essays on short story, articles, poetry writing, playwriting and novel writing by critics and writers

such as R.V. Cassill and Donald Justice, each essay followed by readings in the genre. [Academic; Writers on Writing; College]

Fairfax, John, and John Moat. The Way to Write. New York: St. Martin's, 1981.

A linguistics based writing course approach used in England for a twelve year series called Arvon Writing Workshop. Chapters cover "Words," "The Five Senses," "Nouns & Verbs," "The Image," "Syntax," and so on. Each includes an interesting, upbeat discussion with examples by professional and student writers and a few exercises in each chapter. The exercises relate more to analysis of writing (breakdown of techniques) than to creative writing (poem-building). [Academic; Craft Poetry; College]

Fitz-Randolph, Jane. How to Write for Children and Young Adults—A Handbook. New York: Barnes and Noble, 1980.

Intended to introduce writers to some common techniques of writing children's books and articles, both fiction and nonfiction. Presents and outlines basic story structures, such as wish fulfillment stories and stories of decision, which the author has found to have a good record of success with editors of children's books and magazines. Fitz-Randolph includes chapters dealing with the craft of writing children's fiction, with practical advice on the creation of characters and the use of point of view and dialogue. She also offers advice for nonfiction writers, suggesting topics for children's nonfiction articles, books, TV scripts and plays. [Non-academic; How-to Special Genre—Writing for Children; College and Older Writers] (TW)

Flynn, Elizabeth. "Composing as a Woman." College Composition and Communication 39 (1988): 423-435.

Reviewing recent work in women's psychological development, Flynn suggests that women compose differently than men and argues that schemes like Perry's developmental sequence, validated as it was on a male population, is not entirely adequate for women as writers and has been seriously challenged by the research of Belenky et al. and Gilligan. Women need help acquiring a public voice and, Flynn argues, writing instructors must "alert our women students to the dangers of immasculation and provide them with a critical perspective." [Academic; Research on Writing/Literature; College]

Frank, Marjorie. If You're Trying to Teach Kids to Write, You've Gotta Have this Book!. Nashville: Incentive Publications, 1979.

A giant toy box of ideas and projects to encourage writing. Though the book is aimed at children's creative processes and writing, much of what is said and suggested is applicable to older beginning writers as well. Chock full of energy and options for all stages of writing, the book ensures that the teacher will never run out of ideas or approaches. [Non-Academic; How-to General; Elementary and Secondary] (JR)

Freisinger, Randall R. "Creative Writing and Creative Composition." College English 40 (1978): 283-87.

Freisinger suggests composition classrooms should borrow techniques from the collaborative, writers' workshop class model favored by creative writing

teachers, suggesting that in such a classroom, process is more important than product, student writing is never really finished, problems along the way are the focus of attention—themes, stylistic effects, etc.—and the teacher is a writer/friend not a dictator. [Academic; Essays on Writing; College]

Frey, James N. How to Write a Damn Good Novel. New York: St. Martins, 1987.

In this non-academic version of a traditional academic craft book, Frey, takes off tonally from Hemingway ("a damn good novel"), and talks novice writers brusquely through the basics, as in Chapter 4, "The ABCs of Storytelling," where he offers hints, advice, rules, and brief examples. [Non-Academic; How-to Fiction; Non-Specialized]

Fuller, David. "A Curious Case of Our Responding Habits: What Do We Respond to and Why?" Journal of Advanced Composition, 8 (1988): 88-96.

To further understand teachers' response habits, the author gave two groups of seven teachers each a copy of the same piece of prose. One group received a typed copy and one group received a handwritten copy. Asked to evaluate the paragraph, teachers responded poorly to the handwritten version, giving it lower grades and less supportive remarks than did teachers who responded to the typed version. The paragraph received teachers' grades ranging from A to D, averaging C-. The paragraph was taken from Hemingway's The Sun Also Rises. Fuller suggested teachers become more aware of their biases toward "student" work. [Academic; Essays on Writing; College]

Fulwiler, Toby, ed. The Journal Book. Portsmouth, NH: Boynton/Cook, 1987.

This book presents forty-two essays by as many authors, discussing the nature of journals and their use in a variety of school settings, from first grade to college. The authors tell how they use journals in the teaching of English, history, art, music, philosophy, foreign language, physics, chemistry,mathematics, political science, sociology, and economics. The use of journaling to enhance speculation, exploration, discovery, critical independent thought, and other forms of creative thinking is affirmed. [Academic; Essays on Writing; Non-specialized] (CK)

Fussell, Paul. Poetic Meter and Poetic Form. Rev. ed. New York: Random, 1979.

Fussell in his forward indicates this book is meant to illuminate readers more than it is meant to create writers. In this technical discussion of poetic meter (scansion, metrical variation, history of, free verse) and form (structure, sonnets, English verse forms), Fussell offers an historical review of traditional forms and the traditional canon. [Academic; Craft Poetry; College]

Gallager, Tess. A Concert of Tenses. Ann Arbor: Michigan UP, 1986.

A collection of essays, reviews, and memories that explore the poetic perspectives of Gallager. The essays range from dealing with grief and time in poems to the problems of translations and a reflection on Roethke's teaching. Included are several review of contemporary poets' works. Most useful for craft discussions are "Poetry in Translation: Literary Imperialism or..." and "Some Thoughts on the Narrative Impulse in American Poetry." [Academic; Writers on Writing; College] (PP)

Gallo, Donald R., ed. Poetry: Reading, Writing, and Analyzing It. Connecticut English Journal 10.2 (1979).

Over twenty-five essays and articles, most of them quite brief, that cover such topics as teaching poetry in junior high school, publishing student writing, using music and dance to teach poetry, and introducing poetic terminology. Especially helpful for those teachers who may have anxieties about teaching poetry. See especially, the article on a student exercise that contrasts a student generated poem with one from a human voice, as well as an overview by Thomas Devine of the role of poetry in the English class. [Academic; Craft Poetry; Elementary and Secondary] (SH)

Gallo, Donald R. "Writing from Literature." Writing Exercises from Exercise Exchange. Vol. 2. Ed. Charles R. Duke. Urbana, Il: National Council of Teachers of English, 1984. 197-201.

Gallo suggests that writing from literature rather than about literature will engage students. He illustrates by describing a sequence where students write a Dear Abbey type letter from a character in a favorite novel which is answered by another student in class. Other activities include scripts, letters, obituaries, editorials, questionnaires, etc., to be used singly or in a sequence to explore a piece of literature. [Academic; Literature with Writing; Secondary and College]

Gardner, John. The Art of Fiction: Notes on Craft for Young Writers. New York: Knopf, 1984.

Reading this now famous narrative discussion of fictional craft by experienced novelist Gardner is a bit like reading letters from a personal mentor. Gardner covers his aesthetics and beliefs about writers and writing in the first part and moves on to practical discussions in the second part including a review of common errors, technique, and plotting. He includes workshop exercises. [Academic and Non-Academic; Craft Fiction; College or Older Writers]

Gebhardt, Richard C. "Fiction Writing in Literature Classes." Rhetoric Review 7.1 (1988): 150-155.

Gebhardt argues that students in literature classes will become better readers of literature through creative writing "finger exercises" that allow them to experience "the subtlety and craft of the works they read." He suggests students can write new endings, rewrite sections of first person stories in third person point of view, create new dialogue between characters, and so on. [Academic; Literature with Writing; College]

Gorman, Michael E., Margaret E. Gorman, and Art Young "Poetic Writing in Psychology." Writing Across the Disciplines: Research into Practice. Eds. Art Young and Toby Fulwiler. Upper Montclair, NJ: Boynton/Cook, 1986.

In this study, psychology students were asked to write a poem about schizophrenia, draft an essay on schizophrenia, draft a short story on the same topic as their essay, write a poem about a psychological case study, and keep a class journal. After studying student texts and surveying students, the researchers concluded writing poems was a valuable learning activity that encouraged students to "explore their values and feelings about schizophrenia and permitted them to play with language." [Academic; Research on Writing/Literature; College]

Graham, John, Ed. Craft So Hard to Learn. New York: Morrow, 1972.

Interviews with poets and fiction writers who are also creative writing teachers. All have strong views on writing, the role of literature in learning to write, and the teaching of creative writing. The interviews are interesting for these writers interweave thoughts on their own writing and writing processes with observations on teaching creative writing and the life of the writer. [Academic; Essays on Writing; College and Older Writers] (TM)

Grossman, Florence. Getting From Here to There. Montclair, NJ: Boynton/Cook, 1982.

Grossman's is essentially a book of invention techniques with lucid introductions to each activity and student and professional examples of poems that illustrate the techniques. Grossman covers lists; things; image; people; sound/silence; persona; dreams; and so on. [Academic; Craft Mixed Genre; Pre-College and College]

Haake, Katharine, Sandra Alcosser, and Wendy Bishop. "Teaching Creative Writing: A Feminist Critique." AWP Chronicle, forthcoming fall 1989.

In these three talks, given at the 1989 annual Associated Writing Programs meeting in Philadelphia, Haake, Alcosser, and Bishop suggest that creative writing instruction may be improved when students and teachers work in collaborative settings, explore alternate mentoring models, critique the workshop, develop and value women's writing voices, explore polyphonic writing, and address issues important to minority and multicultural writing students. [Academic; Writers on Writing; College and Older Writers]

Hackleman, Wauneta, ed. The Study and Writing of Poetry. New York: The Whitston Pub. Co., 1983.

A promising sounding but disappointing book. Numerous essays on poetic form and technique by undistinguished writers (members of state poetry societies) many of whom use their poems to illustrate the technique. Although all contributors are women, there is no apparent connection to being female and being chosen to present a craft essay in this volume. [Non-Academic; Craft Poetry; College or Older Writers]

Hall, Donald, general editor. Poets on Poetry: The Michigan Series. [see entries for Bell, Gallagher, Hall Claims, Kinnel, Martin, Nims, Stafford, and Wakoski].

The Michigan Series was initiated to collect the prose pieces, interviews, and reviews of contemporary poets into book form. The books include those that concentrate on poetic influences, craft, criticism, living in the world as a poet, whether poetry can be taught, the writing process, and how to educate oneself as a poet, to thoughts on the arts, history, politics, and social issues. Recently, there has been another dimension added to the Michigan series: The Writers Under Discussion Series--collections of critical articles on such poets as Elizabeth Bishop, Ann Sexton, and Richard Wilbur. Books chosen from the series for this review include specific essays on craft and teaching. [Academic; Writers on Writing; College and Older Writers] (PP)

Hall, Donald, ed. Claims for Poetry. Ann Arbor: Michigan UP, 1982.

Forty-three poets discuss a wide range of poetic concerns. Essays touch on the narrative form, prose poems, writing as re-vision, sound poetry, poem as time machine, images and the function of the line, plus many other elements of craft. Some of the poets included are Merwin, O'Hara, Bly, Hugo, Kennedy, Ostriker, Rich, Hall, Haines, Carruth, Hass, and many more. A book rich with possibilities for upper division craft courses or graduate level craft courses. [Academic; Craft Poetry; College] (PP)

Henkins, Kathryn. "Writing: Different Motivational Approaches." Paper presented at the Annual Meeting of the National Council of Teachers of English. Cincinnati, OH, Nov. 21-26, 1980. Eric Document Reproduction Services No. ED 199695

Because students can teach each other, Henkins argues that creative writing instruction is most effective in heterogeneous classrooms. She suggests this mixed audience plus the use of anthology readings plus the use of teacher's written comments on papers and grades based on consistent participation and completion of assignments produces a strong successful classroom. [Academic; Essays on Writing; Secondary and College]

Heynen, Jim. "Shimmering Chartreuse." Reading and Writing Poetry: Successful Approaches for the Student and Teacher. Eds. Charles R. Duke and Sally A. Jacobsen. Phoenix: Oryx Press, 1983.

Heynen tells how he used word games and competition to engage a rather "frivolous" class of high school students in poetry writing and looks at issues of teaching poetry from the outside in versus the inside out. He concludes by advocating neither method, rather "alertness and allegiance to the moment." [Academic; Writers on Writing; Secondary and College]

Hills, Rust. Writing in General and the Short Story in Particular. Boston: Houghton, 1987.

In this revised edition of a book originally published in 1977, Rust Hills provides a guide to the workings of short fiction. Hill, a fiction editor, claims not to be a fiction writer. He wrote the book with both the writer and the interested layperson in mind. Hill defines the various techniques used in a short story—suspense, point of view, plot, character, flashback, foreshadowing—and also explains how these techniques work. [Non-Academic; How-to Fiction; College and Older Writers] (SB)

Hoberman, Ruth. "Writing Stories and Writing Skills." Paper presented at the Annual Meeting of the Conference on College Composition and Communication. New Orleans, LA, March 13-15, 1986. Eric Document Reproduction Services No. ED277031.

Suggests that students who write their own story to study literary stories learn literary terminology and understand writers' decisions. A second assignment asks for a one-page analysis of student stories to help students "recognize the dual role of their writing as at once something they did and the object of someone else's perception." A third assignment results in a critical paper. [Academic; Literature with Writing; College]

Hugo, Richard. The Triggering Town: Lectures and Essays on Poetry and Writing. New York: Norton, 1979.

Dedicated to student writers and their teachers, Hugo's essays are both satiric and serious discussions of writer's assumptions, the teaching of writing, and how poets write and live and include a memorial essay on T. Roethke as teacher. [Academic; Writers on Writing; College and Older Writers]

Kinnel, Galway. Walking Down the Stairs. Ann Arbor: Michigan UP, 1978.

A selection of interviews with Galway Kinnel which illustrate his views on poetry, teaching, and the writing process; several of the essays include discussions on the long poem which may be useful to instructors of advanced students of poetry. In the interviews with Don Brede, Wayne Dodd, and Mary Jane Fortunato, Kinnel discusses briefly his beliefs about and practices in workshops. [Academic; Writers on Writing; College and Older Writers] (PP)

Kirby, David. Diving for Poems: Where Poetry Comes From and How to Write It. Flagstaff: Word Beat Press, 1985.

Beginning with a discussion of the nature of poetry and drafting, Kirby uses his own and student and professional writing to illustrate six poetry types (lists, marriages, reversals, forms, stories, and schemes) with invention suggestions. An modest invention and process oriented text, this one ends with suggestions for alleviating writing block and discusses beginning to publish. This is a comfortable, productive, and supportive introduction for the writer new to the genre. [Academic; Craft Poetry; Secondary and College]

Koch, Kenneth. I Never Told Anybody. New York: Random, 1977.

Koch taught poetry writing in a lower-class nursing home in New York, and this book records the astounding process. Koch planned as he went, and made progress through trial and error. "It was starting from the beginning in every way," but by emphasizing the close relationship between speaking and poetry, and by bringing in relatively unstructured poetry by authors such as Whitman, Williams, and Lawrence for example, Koch enabled and encouraged the elderly and ailing "students" to write some superb poetry. [Non-Academic; How-To Poetry; Older Writers] (JR)

Koch, Kenneth. Wishes, Lies and Dreams: Teaching Children to Write Poetry. New York: Harper & Row, 1970.

This classic "primer" for teaching young children creative writing focuses on invention strategies for individual or class poems. Koch introduces a collaborative, in-class, invention based writing workshop which has been highly influential. Strategies include wishes; lies; dreams; I used to/but now; I seem to be/but really am; and so on. Koch shares his teaching discoveries and many sample poems from students aged three and up. [Academic; Craft Poetry; Primary and Secondary]

Koelling, Robert. "Market Analysis: Helping Creative Writing Students Publish." Paper presented at the Annual Meeting of the Wyoming Conference on Freshman and Sophomore English. Laramie, WY, June 27-July 1, 1983. Eric Document Reproduction Service No. ED234424

Koelling suggests teachers can help beginning writers learn about publishing and professional writing by analyzing Writer's Market or other professional magazines together. [Academic; Essays on Writing; College]

Krupa, Gene H. and Robert Tremmel. "Underground Writing." Freshman English News 12.1 (1983): 12-14.

Survey and interview results show students at the college level are writing letters, journals, etc. to explore their own feelings and the ideas they are encountering and suggests such self-sponsored personal writing provides a useful starting point for writing classrooms. [Academic; Research on Writing/Literature; College]

Lenson, David. "The Battle is Joined: Formalists Take on the Defenders of Free Verse." The Chronicle of Higher Education, 24 February 1099. A56.

Takes up the formal versus free verse argument, claiming that formal verse has never really been "out" except in academic circles where even now it is returning. He makes a convoluted argument to retain the freedom of free verse, claiming along the way that finger exercises (writing many sonnets to learn sonnet form) may not make a more fluent (sonnet) writer and may dull a poet's self-critical capacity. [Academic; Essays on Writing; Non-specialized]

Lohafer, Susan. Coming to Terms with the Short Story. Baton Rouge: Louisiana State University Press, 1983.

A discussion of short story aesthetics intended for readers and writers of the form, Lohafer begins with the sentence and ways it (and ultimately stories) resist closure. Chapters explore writers and critics, definitions of short story, distinctions between poetry and prose fiction, the language of criticism of short stories, and then focuses on sentencing and an analysis of story sentence closure. A structural/linguistic exploration of story making that will provoke thinking and discussion and provide a useful alternative to traditional analysis. [Academic; Craft Fiction; College]

Lowey, Alva. "Consider, Watson, the Great Issues Which Hang from a Bootlace." Illinois English Bulletin 68.3 (1981): 48-54.

Lowey stresses the importance of teaching use of detail to young poets, then provides examples of how to help students remember and use detail, includes intention techniques and list of poems that provide examples of enumeration, sensory distortion, understatement, irony, meter, ellipsis, climax, metaphor, symbol, and others. He emphasizes the importance of a poetic "journal" and use of "model" poems. [Academic; Craft Poetry; Secondary] (SH)

Madden, David. A Primer of the Novel for Readers and Writers. Metuchen, NJ: Scarecrow Press, 1980.

Madden's work is a useful reference tool. He offers 68 categories of novel

types from "The Novel of Domestic Realism" to "The Anti-Hero Novel" with a brief discussion and lists sample titles. The book also contains an analysis of traditional fictional techniques (point of view to imagery) through close analysis of well know works. With several useful chronologies (development of the novel) and a selective critical bibliography, this text organizes a lot of information. [Academic; Craft Fiction; College]

Madden, David. Revising Fiction: A Handbook for Fiction Writers. New York: New American Library, 1988.

Based on his continuing interest in revision, fiction writing and fiction writers, Madden offers 185 questions for self-critique and discussions of all aspects of technique from general considerations (unity, conception, autobiographical subjectivity) to specific questions on point of view, style, character, narrative, and so on. Although these questions would be dangerous if applied to a new writers' prose in the form of rules, each question is illuminated by a short discussion which refers to the work of well know writers. Madden offers a final section which illustrates the revision process used in one of his own stories. [Academic; Craft Fiction; College]

Martin, Robert A. ed. The Writer's Craft. Ann Arbor: Michigan UP, 1982.

The sixteen essays in this volume of Hopwood lectures reflect concerns of poets, playwrights, novelists, editors and critics. Their common theme is the craft of writing. The more practical or "how to" advice given in the essays occur in Joan Didion's "Making up Stories." Didion illustrates how building or making uncharacteristic associations can help students carve out stories. Many of the other essays are highly literary. [Academic; Craft Mixed Genre; College and Older Writers] (PP)

Matthews, Dorothy, ed. Producing Award Winning Poets: Tips from Successful Teachers. The Illinois English Bulletin 68.3 (1981).

Ten articles that describe methods used by teachers and high school English departments to develop poets, includes material on teaching techniques of traditional and modern verse; how to teach imagery; how to help students understand the importance of rhythm over rhyme; discusses which poems provide accessible models for students to emulate; ways to encourage reluctant writers; and guidelines from an English Department renowned for its excellent student poets. [Academic; Craft Poetry; Secondary] (SH)

McKim, Elizabeth, and Judith W. Steinberg. Beyond Words: Writing Poems with Children. Green Harbor, MA: Wampeter Press, 1983.

These authors lay out their own class structure and lessons (essentially invention/exploration units) for teaching poetry and illustrate activities with student writings. A good expansion of the basic Kenneth Koch scheme which also covers revision although offering little concrete direction in this areas. The invention sequence moves from "What is Poetry" to "Word Games," "Making Connections," "Listening," "Special Places," "Persona," "Instructions," and so on. [Academic; Craft Poetry; Elementary and Secondary]

McLaughlin, Gary L. "Patterns, Images, and Annotations: A Way into Poetry." Exercise Exchange 33.2 (1988): 17-18.

McLaughlin offers an assignment sequence to interest secondary students in poem writing that includes reading and analysis of sample poems and then writing thirty lines of poetry with set pattern and number of image requirements but on open topics. On a separate sheet, the writer annotates the poem, describing what choices were made to achieve the final piece. The annotations are more or as useful to student and teacher as the poems and lead to class discussion. [Academic; Craft Poetry; Secondary]

Melton, David. How to Capture Live Authors and Bring Them to Your Schools. Kansas City, MO: Landmark Editions, 1986.

A handbook for teachers and librarians on methods for setting up visits from writers which offers extensive quotes from visiting writers who recount successful or unsuccessful school interactions Melton helps you define your needs and describes possible types of visits, how to contact authors, negotiate fees and responsibilities and prepare students for author visits. He uses a simple Question/Answer format. Useful for those setting up local, pre-college programs/visits. [Academic; Writers on Writing; Elementary and Secondary]

Meyer, Sam. "Prose by Any Other Name: A Context for Teaching the Rhetoric of Titles." Journal of Advanced Composition 8 (1988): 71-81.

From a text analysis of fiction and nonfiction titles, Mills identifies four main types of titles used by authors: 1) normative, 2) imagistic or figurative, 3) allusive, and 4) special effect. He illustrates each type and suggests teachers my find it useful to "teach" titles and title analysis to enable students to understand how titles function in their own work. [Academic; Essays on Writing; College]

Mills, Ralph J. Jr., ed. On the Poet and His Craft: Selected Prose of Theodore Roethke. Seattle: U of Washington P, 1965.

A revered teacher of poetry writing, Roethke's essays include his advice to instructors, memories of fellow poets, and selected reviews. [Academic; Writers on Writing; College]

Minot, Stephen. Three Genres: The Writing of Poetry, Fiction, and Drama. 3rd. Ed. Englewood Cliffs, NJ: Prentice-Hall, 1982.

In this widely used creative writing text, now in it's third edition, Minot presents advice intended to be useful inside and outside of the classroom and for students of literature as well for students as of creative writing. The text organization allows Minot to explore the genres and include traditional craft discussions in each area as well as sample readings by professional writers and brief sets of invention suggestions and writing guidelines for each genre.
[Academic; Craft Mixed Genre; Advanced Secondary and College or Older Writers]

Morgan, Jean. "The New Journalism: A Transition to Fiction-Writing for Beginning Creative Writers." Paper Presented at the Annual Meeting of the Popular Culture Association in the South. Louisville, KY, Oct. 18-20, 1979. Eric Document Reproduction Services No. ED178941.

Morgan feels new-journalism type assignments that tell a story by moving from scene to scene, record natural dialogue, use third-person point of view, utilize close detail of scene and person, can all help developing writers move from nonfiction to fiction writing. [Academic; Essays on Writing; Secondary and College]

Montefiore, Jan. Feminism and Poetry: Language, Experience, Identity in Women's Writing. London: Pandora, 1987.

A review of women in relation to poetry; Montefiore discusses female identity, exclusion, tradition, psychology and imagination with specific chapters relating these themes to women poets like Lorde, Rich, Millay, Rosetti, Dickinson. In summary, Montefiore argues that it is not possible to discover a specific female language and identity in relation to poetry but that such a utopian ideal allows writers to "imagine possibilities of difference for the brute, contingent world." [Academic; Essays on Writing; College]

Moxley, Joseph, ed. Creative Writing in America: Theory and Pedagogy. Urbana, Il: National Council of Teachers of English, 1989.

Moxley's volume consists of 23 articles divided into the categories 1) Assumptions, Problems and Prospects [four articles on creative writing programs]; 2) Craft and the Creative Process [thirteen articles on making assignments, reading like a writer, teaching dialogue, etc.]; 3) Editing and Publishing [three articles]; 4) Maxims, Methods and Goals [two articles]. Includes "America's Master of Fine Arts Programs: Course Requirements" by Marion Perry as an appendix.

Muller, Lavonne, and Jerry D. Reynolds. Creative Writing. Irvine: California Laidlaw Brothers, 1977.

A detailed book beginning with basic writing techniques such as keeping a journal and developing a writing routine. Includes basic information on techniques for writing poetry, fiction, and plays. For poetry, includes rhyme and stanza forms. For stories and plays, discusses dialogue, diction, tags and pacing. [Academic; Craft Mixed Genre; Pre College] (TM)

Murray, Donald. Learning by Teaching: Selected Articles on Writing and Teaching. Upper Montclair, NJ: Boynton/Cook, 1982. Also, Eric Document Reproduction Services No. ED230962.

Throughout this collection of articles, Murray suggests teachers can learn from their own writing and apply that learning to the writing workshop. Articles cover writing process and teaching as a process, writing evaluation, and student/teacher interactions. See, especially, "Why Creative Writing Isn't or Is." [Academic; Writers on Writing; Secondary and College]

Murray, Donald. "Listening to Writing." Reading and Writing Poetry: Successful Approaches for the Student and Teacher. Eds. Charles R. Duke and Sally R. Jacobsen. Phoenix: Oryx Press, 1983.

In discussing writer's silences and the waiting and listening for inner voice that many writers seem to experience, Murray details his own revision and writing process, illustrating with samples of a poem in progress. He advocates listening, witholding early criticism, and asking questions about the poem in progress. His list of questions could be used for student writer self-critique. [Academic; Writers on Writing; Secondary and College]

Murray, Donald M. "Writing and Teaching for Surprise." College English 46.1 (1984): 1-7.

In this personal essay, Murray explains the usefulness of training students to look for "surprise" in their writing by expecting it, getting in the habit of writing regularly, writing freely, and striving for recognition, pounceability, and acceptance; an alternative way to look at inspiration and writing. [Academic; Writers on Writing; Secondary and College]

Newlin, Paul. "Creating Creative Writing in a Traditional English Department." ADE Bulletin 78 (1984): 24-27.

Newlin offers curricular suggestions based on a review of exemplary M.F.A. and Ph.D. programs in creative writing, looking, particularly, at ways to connect these programs with literature programs. [Academic; Writing with Literature; College]

Newton, Eric, and Graham Handley. A Guide to Teaching Poetry. London: U of London P, 1971.

A reasonable discussion of the types of reading a teacher of poetry to young children should do (wide) and a sampling and discussion of accessible poems for young readers and writers. A guide for new teachers of poetry to young readers and (possibly) writers. [Academic; Literature with Writing; Elementary]

Nims, John Frederick. A Local Habitation. Ann Arbor: Michigan UP, 1985.

Nims's long and intimate experience with poetry is reflected in these essays. He explores the poetic voice from Ovid to Plath. The essays most useful for craft instruction are "Poetry: Lost in Translation?" and "The Sestina" which gives an extended history of the form and discusses its difficulties, structure, and nuances. Nims also analyzes several sestinas by various writers. [Academic; Writers on Writing; College; Older Writers] (PP)

Nims, John Frederick. Western Wind: An Introduction to Poetry. 2nd ed. New York: Random, 1983.

A craft book with anthology of 200 poems (anthology is new to this edition), Nims organizes his detailed discussions of poetry, poetic techniques and effects, in sections titled The Senses (image, simile, metaphor, symbol, paradox), The Emotions, The Words, The Sounds, The Rhythms, The Mind, and ends with the anthology of poems. The discussions are heavily illustrated with exemplary poems and technique boxes (lists of examples of synecdoche, for instance). The exercises and diversions are more discussion prompts than

invention exercises leading to student poems. This is one of the most vivacious (well formatted and packaged) of traditional craft texts and could also function as a text in an introduction to literature (poetry) course. [Academic; Craft Poetry; College, possibly advanced Secondary]

Ostriker, Alicia. "A Wild Surmise: Motherhood and Poetry." Writing Like a Woman. Ann Arbor: University of Michigan Press, 1983. 126-129.

Ostriker narrates the difficulty she experienced as a woman writer in academia in writing about topics like pregnancy and birth. She suggests that such poems and such topics have been suppressed although she doesn't feel that writing and motherhood should be mutually exclusive enterprises. She advocates women writers' freedom to explore female themes, and, by implication, that the workshop and academy become more receptive to them also. [Academic; Writers on Writing; College]

Otten, Nick, and Marjorie Stelmach. "Changing the Story That We All Know." English Journal, 77 (1988): 67-8.

There is a long tradition of rewriting great literary works (Romeo and Juliet becomes West Side Story, for example), state the authors, and it is useful for students to explore this tradition. Rewrites are good ideas because students do not need to think about structure, or come up with the plot, "but details are wide open possibilities and so the writers are free to make up anything they are creative enough to imagine." An exercise of this sort is a fun way to get students to study great literary works. [Academic; Literature with Writing; Secondary and College] (SB)

Otten, Nick, and Marjorie Stelmach. "Sight Versus Sound in Poetry." English Journal, 77 (1988): 74-5.

Oteen and Stelmach claim that "High school students tend to think poetry is something to read in print." Students need to be introduced to oral-based poetry and to understand the differences between visual and oral poetry. The authors provide four poems at the end of the article. They are to be used in an exercise where the instructor asks his/her students: "does the poet want us to focus on the pictures or listen to the music?" [Academic; Craft Poetry; Secondary] (SB)

Otten, Nick, and Marjorie Stelmach. "A Writer is Someone Who Can Do It Twice." English Journal, 77 (1988): 92-3.

Otten and Stelmach provide two different beginnings to two different stories by the same author. Having students analyze the two beginnings for similarities and differences is a useful creative writing exercise. Students who do this exercise will learn to recognize that individual writers will repeat certain stylistic techniques, but that no two works by the same author are ever alike. This exercise shows that all good writers achieve a balance of style and repetition and variation. [Academic; Craft Fiction; Secondary and College] (SB)

Owens, Peter. "Creative Writing with Computers." Popular Computing 3.3 (1984): 128-30, 132.

Owens reviews computer software packages that might be used for teaching creative writing including "Poetry Writing," "Story-Maker" and others, and suggests his own plan for instruction. [Academic; Essays on Writing; Secondary and College]

Packard, William, ed. The Poet's Craft. New York: Paragon House, 1987.

Packard, editor of The New York Quarterly, interviews 25 poets on their styles, techniques, habits and beliefs about poetry and the writing and teaching of poetry, among the poets are Snyder, Wilbur, Auden, Ashbery, Ginsberg, Shapiro, Levertov, and Rukeyser. While most of the questions center on the poet and his/her craft, some focus on teaching, the workshop, and advice to young poets. Those writers who talk most about teaching or the workshop are Leo Connellan, Amiri Baraka, Gary Snyder, Helen Adam, Richard Eberhart, W.D. Snodgrass, and Richard Wilbur. [Academic; Writers on Writing; College and Older Writers] (PP)

Parisi, Peter. "Close Reading, Creative Writing, and Cognitive Development." College English 41.1 (1979): 57-67.

Parisi argues that the study of creative writing provides a transition into critical, expository writing and aids in the discussion and analysis of literary works. [Academic; Literature with Writing; College]

Parris, Peggy Baldwin. "Setting Free the Birds: Heuristic Approaches to the Teaching of Creative Writing at the College Level. Diss. Drake University, 1983. DA44: 2463A.

Parris studied the use of heuristics--tagmemic invention, Burke's pentad, freewriting--as adapted for beginning writers and found that students using heuristics generated more raw material at the prewriting stage, got started on writing projects, used concrete details, and continued to use heuristics on their own. Survey results showed students gained insight into and some control of their creativity. Parris claimed no current creative writing texts were adequately utilizing such heuristic techniques. [Academic; Research on Writing/Literature; Secondary and College]

Percy, Bernard. The Power of Creative Writing: A Handbook of Insights, Activities, and Information to Get Your Students Involved. Englewood Cliffs, NJ: Prentice-Hall, 1981.

One author's effusions about the power of creative writing which is grounded neither in a literary tradition nor a firm psychological theory. Percy gives anecdotal witness to the effects of sensitive creative writing instruction on (primarily) young writers. In general, a compilation of aphorisms and questions: "help students write toward a goal...." and "is teaching creative writing impossible" Often the observations or rules do seem accurate, based on common writers' sense, but the effect of the whole is disturbingly ungrounded. Perhaps the way in which author "talks down" to the elementary teacher or perhaps the opening acknowledgment to L. Ron Hubbard inclines the reviewer to skepticism. [Non-academic; General how-to; Elementary and Secondary]

Perry, Marion. "Master of Fine Arts: A Comprehensive Description." 1986. Eric Document Reproduction Service No. ED292106. [see also Moxley's Creative Writing in America]

Marion surveyed compared MFA programs to find that programs had developed a distinct MFA degree with manuscripts required for admission, an average of 48 semester hours required for graduation and a creative thesis. Contrary to expectation and comparison with MFA programs in the other arts, Marion found that "it is not felt to be desirable for writing students to seek a master teacher with whom to train." [Academic; Research on Writing/Literature; College and Older Writers]

Porosky, Peter. How to Find Your Own Voice: A Guide to Literary Style. Lanham MD: University Press of America, 1986.

Porosky offers a uniquely angled craft book based on close text analysis. He analyzes writers' styles for linguistic and tonal choices and then offers exercises for applying such analysis to a work in process. [Academic; Craft Fiction; College]

Powell, Brian S. Making Poetry. Ontario, Canada: Collier-MacMillan, 1973.

A teacher of young writers (nine to fourteen years of age), Powell intends to teach teachers how to introduce poetry into the classroom. He utilizes invention to illustrate form and content; discusses evaluation on the basis of word choice, structure, accuracy, appropriateness, simplicity; and offers impressionistic discussions/descriptions of good writing teachers and a small anthology of poems. Many of the invention techniques are worth looking at. [Academic; Craft Poetry; Elementary and Secondary]

Rainer, Tristine. The New Diary. Los Angeles: Jeremy P. Tarcher, Inc., 1978.

This book addresses topics of interest to people who already keep a journal, as well as to those who have never kept one before. It includes discussions of how to begin; whether to share or not to share; eleven "diary devices," including catharsis, description, free-intuitive writing, reflection, list, portrait, map of consciousness, guided imagery, altered point-of-view, unsent letter, and dialogue; and special topics such as transforming personal problems, discovering joy, dream work, eroticism, overcoming writing blocks, and making connections with the past and future. An extensive list of annotated "Readings of Interest to Diarists" is included at the end of the book. (323 pages) [Non-Academic; How-to Special Genre—Journals; College and Older Writers] (CK)

Read, Kit. Story First: The Writer Inside. Englewood Cliffs, NJ: Prentice-Hall, 1982.

Read stresses the need to learn to write fiction "from the inside." Elements of fiction such as theme and symbol cannot be imposed. The book is designed as a "partial map" of the inner, unfamiliar landscape of a writer's inner world, intended for beginning writers. But it is Read's inner landscape, and the book is constituted more of advice-to-writers-based-on-my-own- experience, than of pedagogically useful information. Toward the end of the book, there are eight pages of exercises and assignments which might be consulted for ideas. [Academic; Writers on Writing; Non-specialized] (JR)

Regan, Sally, ed. Special Issue: Teaching Creative Writing. The Iowa English Bulletin 35.1 (1987).

A collection of twelve essays that discuss reasons for teaching creative writing; methods of instruction; theoretical comparisons between teaching poetry, music and philosophy, and so on. Includes an article on the background of the historical poem, helpful articles for beginning instructors of creative writing, including exercises, and for instructors working with minority students whose English skills may be widely divergent. [Academic; Craft Mixed Genre; Secondary and College] (SH)

Renzulli, Joseph S. "What Makes Giftedness?" Phi Delta Kappan (Nov. 1978): 180-184, 261.

Renzulli analyzes and defines giftedness as the interaction of three ingredients: 1) above average ability, creativity, and task commitment. He argues that it is easy to overemphasize superior abilities and not acknowledge the influence of creative thinking or task commitment. [Academic; Essays on Writing; Secondary or College]

Riccio, Ottone. The Intimate Art of Writing Poetry. Englewood Cliffs, NJ: Prentice-Hall, 1980.

A psychologically/physiologically angled discussion of writing that includes chapters on "Being," "Body and Soul," "Physiognomy" which compare writing to a body and its functions and, in a chapter on "Expression," to human activities like "consummation," "nurturing," and "weaning," but the metaphors are deceptive. For instance, the last three cited chapters actually cover writing, self-discipline, and publishing. This non-academic trade publication is more serious than it sounds. Riccio includes literary examples and typical craft discussions and lots of definitions and rules underwrite the misleading metaphoric headings. [Non-Academic; How-to General; College or Older Writers]

Rich, Adrienne. "Taking Women Students Seriously." On Lies, Secrets, and Silence: Selected Prose 1966-1978. New York: W.W. Norton, 1979. 237-246.

Rich suggests we question students' school experiences, particularly those in which women are expected to be "good" and "quiet" and learn works from the traditional literary canon and write in a way that does not represent their reality. She questions an educational system that she feels rewards female passivity, indoctrinates girls and boys in stereotypical sex roles, and devalues the work done by women. She suggests that teachers discuss the context of educational situations (and not train women to think like men) and critique and explore language as methods for curricular (and writing) change. [Academic; Writers on Writing; Precollege and College]

Ridland, Muriel. "Group Presentations of Poetry." Focus on Collaborative Learning. Ed. Jeff Golub. Urbana, IL: National Council of Teachers of English, 1988. 67-74.

Ridland suggest students benefit by performing oral, class presentations of dramatic poetry which helps them analyze and understand the piece they are presenting. The exercise could be usefully adapted to the creative writing classroom. [Academic; Literature with Writing; Secondary or College]

Robinson, Jill. "Cliches: Finding Fresh Language." Exercise Exchange 2 (1989): 16-20.

Robinson provides an activity to sensitize students to the productive and nonproductive uses of cliches through identification, analysis, and sharing of regional cliches and sayings. [Academic; Craft Mixed Genre; High School or College]

Schwartz, Mimi. "Wearing the Shoe on the Other Foot: Teacher as Student Writer." College Composition and Communication 40.2 (1989): 203-209. [also available in Moxley's Creative Writing in America]

Schwartz suggests teachers return to the writing classroom, by enrolling in a writing course. This experience allowed Schwartz to understand her students better, experiment with a new genre, take chances with her writing, and take "creative writing" classes she hadn't been confident enough to take twenty years earlier. [Academic; Essays on Writing; College]

Scollon, Ron, and Suzanne B.K. Scollon. Interethnic Communication. Fairbanks,: Alaska Native Language Center, 1980.

Useful for teachers with cross-cultural creative writing classrooms, this booklet was written to accompany a 30 minute videotape by the same name, also available through the Alaska Native Language Center. It may be used with or without the videotape, by individuals, or in workshops/training sessions on cross-cultural and interethnic communication. Problems in Athabaskan-English interethnic communication are the focus of the text, but the examples and discussions are applicable to many other interethnic groups.

Covers basic principles of interethnic communication in Alaska, ethnic stereotyping, gatekeeping, communicative style, and conflicting styles of politeness. Three basic steps for improving interethnic communication are discussed: perception, acceptance, and repair. Recommendations include: 1) listen until the other person is finished, 2) allow extra time, 3) avoid "crowded" situations, 4) talk openly about communication, 5) talk openly about discrimination, 6) seek help, and 7) learn to expect and appreciate differences. [Academic; Research on Writing/Literature; Non-Specialized] (CK)

Scott, Wilbur. Skills of the Poet. New York: Harper & Row, 1977.

A skills approach to teaching craft, Scott uses word games (answers listed upside down) and an examination of sample poems. Provides exercises for diction (denotation and connotation) and so on which may be useful on occasion. Presenting technical analyses of meter as games will have obvious drawbacks and could fragment a student's learning if not applied to his/her own poems and result in a type of poetic trivial pursuit; still, the games could engage some students and lead to real exploration.
[Academic; Craft Poetry; Secondary and College]

Sears, Peter. "Teaching Poetry by Corruption." Teachers and Writers Magazine 13.2 (1981): 6-9.

Suggests that students develop analysis and revision skills when they compare and contrast "corrupted" versions of exemplary poems. [Academic; Craft Poetry; Precollege and College]

Sears, Peter. "What Do You Say About a Terrible Poem?" Teachers & Writers (May-June 1985): 1-3.

Essentially, Sears advocates careful conferencing to bring around writers of "terrible poems." Rather vaguely, he suggests asking students questions about the writing that lead to analysis by getting the student talking. [Academic; Craft Poetry; Precollege]

Shaughnessy, Shari E. "Creating Poetry." Exercise Exchange 32 (1987): 45-53.

Gives specific lessons and activities for students that teach similes, and so on, geared towards writing finished poems. Activities often teach appreciation of words, such as an exercise using the thesaurus, and are entertaining. Shaughnessy includes handouts. [Academic; Craft Poetry; Pre College] (TM)

Shiflett, Betty. "Story Workshop as a Method of Teaching Writing." College English, 35 (1973): 141-160.

Presents the Story Workshop as an alternative method to teaching writing. Shifflett's method is designed to teach students how to visually perceive the images they read and to transfer their own images onto paper without outside interference. The Story Workshop de-emphasizes the importance of grades and classifies grammar, punctuation and syntax as secondary concerns. Instead, it stresses the importance of the re-writing process and is designed to guide students toward self-discovery of the secrets of writing. Telling, reading and writing exercises are used to teach the student how to put his/her perceptions on paper and how to write in his/her own voice. [Academic; Research on Writing; College] (TW)

Sipchen, Bob. "The Falsetto Novelists." The New York Times 29 Dec. 1988: V.

Sipchen reviews four recent novels whose male authors write in the voice of a female main character: Jay McInerney, John Updike, Jim Harrison, and Reynolds Price. Critical review of their success was mixed; Sipchin covers the argument that women are, so far, socialized to imitate male voice better than men are able to imitate female voice and ends with a quote from Nora Barnacle, Joyce's wife and inspiration for Joyce's female characters. '"He knows nothing at all about women," she said.' [Non-Academic; Craft Fiction; Non-specialized]

Sommers, Jeffrey. "Multiple Choice Story Writing: An Approach to Teaching Characterization." Teaching English in the Two-Year College 6.2 (1980): 113-116.

Sommers offers an invention activity for teaching characterization where students choose from a set of personality characteristics, dialogue lines, and action possibilities; this develops students' ability to name literary devices and perform critical reading. [Academic; Writing with Literature; College]

Spacks, Barry. "Pogo's Bear." College English 42.2 (1980): 130-32.

Spacks argues that the function of creative writing classrooms is as much to teach critical reading and appreciation of poetry as to teach writer's craft; this can be optimized by helping students make personal connections. [Academic; Essays on Writing; College]

St. Clair, Philip. "A Wilderness with a Map: Teaching the First Course in Creative Writing." The Iowa English Bulletin 35.1 (1987): 43-55.

St. Clair suggests a flexible structure for the beginning creative writing instructor at the college level; he includes brief, clear discussions about creating class atmosphere (from both student and instructor's perspectives), methods of teaching "texts, terms, and techniques," workshop approach, and evaluation. A comprehensive list of terms, a creative writing evaluation "rubric" and an adaptation of Della-Piana's circular model of the writing process are includes. [Academic; Craft Mixed Genre; College] (SH)

Stafford, William. Writing the Australian Crawl. Ann Arbor: Michigan UP, 1978.

The essays in this collection concentrate on the writing process, discovering daily experience as poetic, where poems come from, the poetic voice, and "some arguments against good diction." Stafford's aim is to show that writing can be simple if we listen enough and let the material of the poem take us where it would like to go. He also concentrates on what makes a good poem and writing as a vocation. Some essays like "A Way of Writing" and "Writing the Australian Crawl" are useful to any process oriented writing class. [Academic, Craft Poetry; College and Non-specialized] (PP)

Stafford, William. You Must Revise Your Life. An Arbor: Michigan UP, 1986.

Stafford centers on the writing process in a writerly manner. His book is divided into five sections: "Sources and Resources," "Poems on Writing," "Where do Poems Come From," "Glimpses of How It Is: Angles by Distinctive Interviewers," and "Teaching and Writing as Performing." There are useful essays for the teacher of poetry as well as essays for the beginning writer. While the essays offer information on craft, they also handle writing as process and inspiration. [Academic; Essays on Writing; College and Older Writers] (PP)

Stoneham, Joyce Keever. "What Happens When Students Have a Real Audience?" Journal of Teaching Writing 5.2 (1986): 281-287.

Stoneham developed a writing project that included eighth grade students writing stories for a second grade class. The writers shared wrote letters to the second graders to find out their story preferences, reviewed books suitable for that age, wrote and revised stories with specific pen-pals in mind, met with the second graders and read their stories to them, and then asked their "real" audiences for revision advice. [Academic; Craft Fiction; Elementary and Secondary]

Tomlinson, Barbara. "Tuning, Tying, and Training Texts: Metaphors for Revision." Written Communication 5.1 (1988): 58-81.

Analyzing the self-report of 2,000 published literary interviews, Tomlinson identified metaphors writers use to discuss revision. This article discusses eight primary metaphorical stories writers use to explain this part of their writing processes: refining ore, casting and recasting, sculpting, painting, sewing and tailoring, tying things off, fixing things, and cutting. These revising stories can amplify our understanding of the writing process and add

to cognitive research in writing with writers' intuitive insights. [Academic; Research on Writing; College]

Thompson, Isabelle K. et al. "Writing Instruction in Colleges and Universities: A Survey from 1975-76 to 1985-86. 1987. Eric Document Reproduction Service No. ED286180.

Thompson's survey finds a growth in the number of creative writing, composition and rhetoric courses in American colleges; she also notes that literature courses remained stable. [Academic; Research on Writing/Literature; College]

Torgersen, Eric. "Loving (Hating) the Messenger: Transference and Teaching." AHP Newsletter (November 1988): 1, 12, 14-15.

Torgersen argues for clarity in student-teacher relationships, warning that students undergo psychological transference (as in Freudian analysis) that can stunt their development. Such students expect teachers to turn them on to writers, offer themselves as models and charismatic mentors. Students in such a relationship may fail to develop their own writing and identity. [Academic; Essays on Writing; College]

Treat, Lawrence, ed. Mystery Writers Handbook. Cincinnati: Writer's Digest, 1976.

Designed for the writer interested in the genre of the mystery novel, this collective work is made up of essays written by a variety of successful mystery writers that covers idea generation, development of plots, story structure, the use of outlines, authenticity, characterization, point of view, dialogue, style and revision. Treat includes a number of surveys in which mystery writers reveal their writing habits and their tricks of the trade. [Non-Academic; How-to Special Genre—Mystery Writing; Older Writers] (TW)

Trefethen, Florence. Writing a Poem. Boston: The Writer, Inc., 1970.

Trefethen discusses the progressive stages involved in writing a poem: planning, work with language and form, evaluation and revision. She approaches problems that may be encountered in any of these stages, and provides examples of successful poems. The book contains many options and suggestions for every stage (which are helpful because they approach problems from a wide variety of possible angles), and journal projects at the end of chapters based on chapter content, i.e. point of view, or finding fresh allusions for abstractions. [Academic; Craft Poetry; Craft Poetry] (JR)

Trepanier-Street, Mary L. and Jane A. Romatowski. "Sex and Age Differences in Children's Creative Writing." Journal of Humanistic Education and Development 25.1 (1986): 18-27.

Studied stories written by elementary school-age boys and girls for sex and developmental differences and found that female authors tended to assign emotional states and prosocial behaviors to their characters more often than did male writers and male writers assigned aggressive behaviors to their story characters more often than did female writers. As age increased, children overall assigned more emotional states, prosocial and aggressive behaviors to characters and female writers at fifth and sixth grade levels assigned more

sterotypical feminine behaviors to female characters. Overall, the research found strong sex-typing characteristics in the children's writing. [Academic; Research on Writing/Literature; Elementary]

Tsujimoto, Joseph I. Teaching Poetry Writing to Adolescents. Urbana, IL: National Council of Teachers of English, 1988.

A handbook that provides a step-by-step approach to designing the junior high school poetry writing classroom. Tsujimoto includes specific chapters on Models and Teaching Designs, as well as many examples of assignments that range from "Found Poems" and "Two-word Poems" to "List Poems," "Bitterness," and "Paradox" poems. Many examples of student writing and a helpful, if brief, bibliography are included. [Academic; Craft Poetry; Secondary and College] (SH)

Turco, Lewis. Poetry: An Introduction Through Writing. Reston, VA: Reston, 1973.

Turco takes on prosody and major and minor genres in a writer's (or prosodists) look at poetry. His technical analysis is supported by an informal writing style and illustrative poems. [Academic; College; Craft Poetry]

Turner, Alberta. Fifty Contemporary Poets. New York: David McKay Co., 1977.

After Turner asked over 100 poets to chose a poem and explain how he/she wrote it, she received 50 responses which she collected in this volume. The questionnaire she uses is included and can function as a self-critique guide with questions such as "How did the poem start" or "Who do you visualize as your reader," and so on. Poets are arranged alphabetically and include Bell, Edson, Gluck, Haines, Kumin, etc. On the whole, poets were reluctant to explicate process but all exhibited a variety of invention/revision strategies. [Academic; Writers on Writing; College]

Turner, Alberta. Poets Teaching: The Creative Process. New York: Longman, 1980.

Turner asked groups of poets to discuss selected (student) poems and explain how they would conduct a workshop and/or critique the poem. Some teacher/poets offer their own revisions, prioritize teaching concerns, and illustrate their own writing preferences. [Academic; Writers on Writing; College]

Turner, Alberta. To Make a Poem. New York: Longman, 1982.

Turner assumes that poetry can be taught and taught to anyone. The book is divided into four sections: 1) how to "invite" the raw material of poems, 2) how the student can "make" poems from raw material, 3) exercises and journal activities that help the writer move towards making poems alone, and 4) a collection of poems to be used for further discussion. A good half of the book is comprised of section 2—divided into subsections such as "concreteness and abstraction," "structure," "rhythm, " "sound," "multiple meanings," and "metaphor." [Academic; Craft Poetry; Secondary and College] (PP)

Wakoski, Diane. Toward a New Poetry. Ann Arbor: Michigan UP, 1980.

Wakoski's ideas about poetry and contemporary poetics illuminate her poetics. Two essays worth reading as a student of writing or as a teacher of writing are "On Sentimentality" and "Variations on a Theme: An Essay on Revision." [Academic; Writers on Writing; College and Older Writers] (PP)

Wallace, Robert. Writing Poems. 2nd Ed. Boston: Little Brown, 1987.

An exhaustive craft text with illustrations and anthology, Wallace divides his book into form, content, and process sections. Each section is further subdivided to cover, for example, types of free verse, types of meter, metaphor, revising (two chapters), and, finally, the odds and ends of writing such as poetic fashions, editing, publishing, etc. Each chapter ends with poems to consider, questions and suggestions. The final chapter ends with a selection of poems about writers and writing. [Academic; Craft Poetry; Advanced Secondary and College]

Weathers, Winston. "The Value of Rhetoric to the Creative Artist." A Symposium in Rhetoric. Texas Women's University, Denton, TX, 26 April 1974.

Weathers argues that a thorough grounding in rhetoric and audience concerns will provide a strong support for developing creative writers.

Weisberg, Robert. Creativity: Genius and Other Myths. New York: W.H. Freeman, 1986.

Arguing against a romantic view of creative genius in the arts and sciences, Weisberg discredits views of unconscious creations, creative leaps, and creative individuals as "divergent" thinkers, arguing instead that creativity results from concentration and experience and appears to develop incrementally. In essence, he uses problems and research to show that geniuses are long-term practitioners who were in the right place at the right time to be socially acknowledged as "original thinkers." [Academic; Research on Writing; College]

West, William W. "Using Creative Writing to Teach Exposition/Artistic/Report Writing." Paper presented at the Annual Meeting of the Florida Council of Teachers of English. Fort Walton Beach, FL, Oct. 13-15, 1983. Eric Document Reproduction Services No. ED236696

West argues that aesthetic writing activities aid exposition and suggests teaching and using narration, chronological sequence, episodic rather than semantic memory, metaphors, conversations, visual concepts, and so on. [Academic; Essays on Writing; College]

Whitehead, Frank, et al. Creative Experiment, Writing and the Teacher. London: Chatto and Windus, 1970.

A record of the creative writing activities performed by ten specialist teachers during a one-year in-service course at the University of Sheffield Institution of Education, designed to promote the argument that creative writing should be part of every English instructor's in-service training so that they may better understand the verbal creative process. The work is

divided into two parts. The first section briefly outlines the group's weekly activities which included such techniques as using classical music to generate mood and copying the styles of the masters. The second section contains samples of the writing produced in the course. [Academic; Research on Writing; College] (TW)

Whitman, Ruth, and Harriet Feinberg. Poemmaking: Poets in the Classrooms. Lawrence, MA: Mass. Council of Teachers of English, 1975.

A collection of essays by poets who worked in the Massachusetts public schools. These are personal "how I teach" discussions that include invention exercises and student samples (shaping poems—concrete poetry, bilingual poetry, taped poetry, etc.). [Academic; Craft Mixed Genre; Elementary and Secondary]

Whilhoit, Stephen. "Moffett and Point of View: A Creative Writing Assignment Sequence." Journal of Teaching Writing 5.2 (1986): 297-305.

Wilhouit suggests that, after being trained in group work, students follow a sequence of writing assignments based on the work of James Moffet to explore point of view, arguing that the sequence offers an understanding based "not on difficulty or quality, but on increased distance between the major components of story telling: the narrator, narrative, and audience." The sequence begins with interior monologue and moves to correspondence, dramatic monologue, diary, detached autobiography, memoir or observed narration, and four types of biography with changing points of view. [Academic; Craft Fiction; College]

Willis, Meredith Sue. Personal Fiction Writing. New York: Teachers and Writers Collaborative, 1984.

An enormous collection of invention techniques for writing fiction, especially for writers at the pre-college level but adaptable for older writers. Willis divides her 355 ideas into six categories (describing place; describing people; describing action; writing dialogue; writing monologue; creating structure) and also includes a short revision discussion. She illustrates her techniques using student and professional samples; an excellent sourcebook. [Non-Academic; How-to/Fiction; Elementary and Secondary]

Wyman, Linda, Ed. Poetry in the Classroom. Missouri English Bulletin 42.6 (1984). [also, ED265549]

A collection of fourteen articles focusing on reading and writing poetry at all levels, including articles such as: "Teaching Poetry to College Freshman: A Systematic Approach" and "Boredom, 'Beowulf,' and Other Important Battles in Teaching Poetry." Articles are by classroom teachers. [Academic; Craft Mixed Genre; Precollege and College]

Zancanella, Don. "On the Nature of Fiction Writing." Language Arts, 65 (1988): 238-44.

Zancanella evaluates fiction writing at the elementary level and argues that for children, "fiction writing can be a kind of play;" such play should be encouraged. He also argues that standards for judging elementary level fiction writing need to be re-examined. Teachers have inflated standards because they tend to compare their students' fiction with that of professional writers.

Zancanella says teachers can help young fiction writers grow through exposure to quality literature and by allowing them to write "personal fictions that may be of little interest to others." [Academic; Essays on Writing; Elementary and Secondary] (S8)

Zavatsky, Bill, and Rod Padgett, eds. The Whole Word Catalogue 2. New York: McGraw Hill, 1977.

Everyone will dip into this volume and come up with a different, favorite teaching activity or idea. The compendium starts out with short essays on teaching writing, moves to a large section on teaching ideas and activities, and finishes with a final section on drama, film, music, art, and publications. A great sourcebook. [Academic and Non-Academic; Craft Mixed Genre; Pre-college and College]

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